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CHARLES P. GRUPPÉ

AFTER THE SHOWER

### THE NEWLY DISCOVERED TURNERS AT THE TATE GALLERY, LONDON.

#### The Ocean!

A bubbling sheen of molten cobalt, a ribbed surface of amethyst and sapphire, touched, tipped and flecked with the white of cloud fleece, rolling in the soft undulations of a mother's arms as she croons to her babe—or again the swirling and thundering of murky masses as of the convulsions of Titanic rocks, smattering and smashing to a pulverized chaos of liquid vastness—thus the Ocean shows itself in its moods, humming a soft strain of a sleepy lullaby, or crashing and bellowing with the reverberating echoes of a continuous roar.

With these impressions of an Ocean voyage one must come to understand the glory of Turner's art.

Only with him, however, there is added the wondrous brilliancy of sunlight splashed on canvas. Turner oft aimed at painting of light, and light, and still more light—till at last heaven and earth reel under the effulgent splendor of the lamp of the universe.

It is an old story now, how these paintings of Turner's, having a gallery devoted to them at Tate's, were recovered from dust and grime to add to a nation's treasures. Here they are—and we are glad.

These twenty-one paintings may be divided in two series, a gray and a golden. There are also some small yachting subjects that are marvelous in scintillating movement.

Of the gray series the rarest of them all is "The Evening Star," a sky, paling in the twilight, with a single star reflected in the tranquil, gray-blue sea; a fisherman and his dog on the shore give the element of animation in this exquisite rendering. The painting has the grave and tender beauty of restraint so rarely seen in Turner's work. "The Storm off a Rocky Coast" is a magnificent effect that shows the complete annihilation of the limit between sea and air.

The most brilliant of the golden series is "Sunrise, Norham Castle," a molten, mantling sea of color and fire with an intensity of hues that is extraordinary in radiance. The "Sunrise with Sea Monster" is equally intense in gleaming splendor with colors of greater delicacy.

Most of these paintings are of Turner's latest period and show him, as a colorist, to have been greater than any Venetian.